

**FAMILY GUY**

"Barely Legal"

Production #5ACX03

Written by

Kirker Butler

Directed by

Zac Moncrief

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

Chris Sheridan

TABLE DRAFT

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## **“Barely Legal”**

CAST LIST FOR #5ACX03:

PETER GRIFFIN.....SETH MACFARLANE  
LOIS GRIFFIN.....ALEX BORSTEIN  
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)  
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)  
STEWIE GRIFFIN.....SETH MACFARLANE  
BRIAN GRIFFIN.....SETH MACFARLANE

AL MICHAELS.....TBD (SUB: JOHN VIENER)  
ANDROMEDA.....TBD (SUB: ALEX BORSTEIN)  
ANNOUNCER.....TBD (SUB: JOHN VIENER)  
BETH.....TBD (SUB: ALEX BORSTEIN)  
CALLER.....TBD (SUB: ALEX BORSTEIN)  
CAPTAIN.....TBD (SUB: SETH MACFARLANE)  
CLEVELAND.....MIKE HENRY  
CONNIE.....TBD (SUB: LISA WILHOIT)  
DIANE SIMMONS.....LORI ALAN  
DIVER #1 .....TBD (SUB: ALEC SULKIN)  
DIVER #2.....TBD (SUB: CHRIS SHERIDAN)  
DIVER #3.....TBD (SUB: DANNY SMITH)  
EMPEROR.....TBD (SUB: JOHN VIENER)  
ESTHER.....INDIGO (SUB: KIM FERTMAN)  
FIRST MATE.....TBD (SUB: JOHN VIENER)  
HAROLD RAMIS.....TBD (SUB: ALEC SULKIN)  
HERBERT.....MIKE HENRY  
JILLIAN.....DREW BARRYMORE (SUB: ALEX BORSTEIN)  
JIMMY.....TBD (SUB: ALEC SULKIN)  
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)  
KATHLEEN TURNER.....TBD (SUB: ALEX BORSTEIN)  
KATIE HOLMES.....ALEX BRECKENRIDGE (SUB: CHERRY)  
KERMIT THE FROG.....TBD (SUB: SETH MACFARLANE)  
MARTHA STEWART.....TBD (SUB: ALEX BORSTEIN)  
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)  
MICHAEL DOUGLAS.....TBD (SUB: SETH MACFARLANE)  
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)  
OFFICER HOUSE FLY.....TBD (SUB: DANNY SMITH)  
OLLIE WILLAMS.....PHIL LAMARR (SUB: MIKE HENRY)  
PATTY.....BARCLAY DEVEAU (SUB: ALEX BORSTEIN)  
PERFORMANCE ARTIST.....MIKE HENRY  
QUAGMIRE.....SETH MACFARLANE

RAY ROMANO.....TBD (SUB: DAVID GOODMAN)  
RUTH..... TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)  
SAUROMAN..... TBD (SUB: ALEC SULKIN)  
TOM CRUISE.....SCOTT VICKARYOUS (SUB: ALEC SULKIN)  
TOM TUCKER..... SETH MACFARLANE  
TRICIA TAKANAWA..... ALEX BORSTEIN  
TV ANNOUNCER..... TBD (SUB: JOHN VIENER)  
WHITE PERSON #1..... TBD (SUB: KIRKER BUTLER)

**ACT ONE****EXT./ESTAB. MAYOR WEST'S MANSION - DAY****INT. MAYOR WEST'S LIVING ROOM - CONTINUOUS**

MAYOR WEST watches television.

ANNOUNCER (V.O.)

And now back to "Romancing the Stone."

**EXT. JUNGLE - DAY (ON TV)**

KATHLEEN TURNER and MICHAEL DOUGLAS stand in the jungle.

KATHLEEN TURNER

The only way they're not gonna kill my  
sister is if we give them the stone.

MICHAEL DOUGLAS

Well, they're gonna be looking  
everywhere. We'll have to hide it in  
my chin.

Michael Douglas puts the stone in his freakishly deep chin  
cleft. Off screen we hear **shouts in Spanish**.

MICHAEL DOUGLAS

Uh oh, here they come. You better get  
in there, too.

Kathleen Turner climbs into his chin cleft. Just her eyes  
peer out.

**INT. MANSION LIVING ROOM - DAY (BACK TO SCENE)**

MAYOR WEST

Good god, Joan Wilder's sister is  
being held hostage in Cartagena and  
there's not a policeman in sight. I  
guess it's up to me.

**INT. CHANNEL 5 NEWSROOM - DAY**

TOM TUCKER and DIANE SIMMONS sit behind the news desk.

TOM TUCKER

Good evening, I'm Tom Tucker.

DIANE SIMMONS

And I'm Diane Simmons.

TOM TUCKER

Our top story, Mayor West has dispatched the entire Quahog police force to Cartagena, Columbia, to assist in the rescue of fictional 1984 movie character, Elaine Wilder. More on that later. Now let's go to Ollie Williams' cooking corner. What are you making, Ollie?

**ANGLE ON OLLIE WILLIAMS** standing in a kitchen set, wearing a chef's hat, holding a plate with a round waffle on it.

OLLIE WILLIAMS

Eggo!

**ANGLE BACK ON** Tom and Diane.

TOM TUCKER

Thanks, Ollie. And now this.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY - ONE WEEK LATER**

**CHYRON: "ONE WEEK LATER"**

**INT. GRIFFINS' LIVING ROOM - SAME**

LOIS is reading on the couch, drinking from a glass.

PETER (O.S.)

Lois, can you come out here for a second?

**EXT. GRIFFINS' HOUSE - MOMENTS LATER**

Lois exits and drops her glass, staring numbly. **OPPOSITE ANGLE ON PETER**, sitting atop a saddled giraffe, holding reins.

PETER

Hey Lois, can you run inside and get me some oranges or whatever it is these things eat?

LOIS

Peter, wha... what is that?

PETER

Uh, this would be a giraffe, Isaac Newton. Didn't you ever take geography?

LOIS

I know it's a giraffe. What the hell is it doing here?

PETER

I stole it from the zoo. What with Mayor West sending all the cops away, everybody can do whatever they want.

LOIS

Peter, I don't care what Mayor West has done. You can't just break the law.

PETER

Sure, I can. I've been doing it all week. First, I started a lovable gang of cockney pickpockets.

**EXT. QUAHOG STREET - DAY (FLASHBACK)**

Peter addresses a cute gang of CHERUBIC ORPHANS dressed like they're from "Oliver!"

PETER

Alright, boys. The best targets are  
old, rich people. There's one now.  
Go get him.

The orphans run over to HERBERT and begin picking his pocket.

HERBERT

Oh, no, there's no police to help me!  
I hope you don't find the money  
strapped to my thigh.

**EXT. GRIFFINS' HOUSE - DAY (BACK TO PRESENT)**

PETER

Then I broke the first rule of Fight  
Club.

**EXT. QUAHOG STREET - DAY (FLASHBACK)**

Peter stands on the corner of a crowded street, yelling at  
the top of his lungs.

PETER

Everyone! I'm in a fight club that  
exists! Who would like to discuss it  
with me?!

**EXT. GRIFFINS' HOUSE - DAY (BACK TO PRESENT)**

PETER

And then I robbed Mount Doom.

**EXT. MT. DOOM - DAY (FLASHBACK)**

At the base of the volcano, amidst the rocks and craters,  
sits a bike rack with a bicycle chained to it. **CLOSE ON** the  
bicycle, soldered into the cross bar it reads, "Property of  
Sauroman." Peter **chuckles** to himself as he approaches the  
rack, looks both ways, then pulls out a bolt cutter and cuts  
the chain. Peter rides away.

PETER

Hehehehehe. Have a nice walk,  
Sauroman!

Peter bicycles out of frame. After a beat, Sauroman enters wearing a bike helmet.

SAUROMAN

(NOTICING BIKE RACK) Oh, dammit!

(RESIGNED) What a day.

**EXT. GRIFFINS' YARD - DAY (BACK TO PRESENT)**

LOIS

Peter, you take that thing back where it belongs immediately.

PETER

Why you always gotta ruin everything for me? (TURNS TO GIRAFFE) Alright, I guess we gotta go back to the zoo, Allison Janney. (LOOKING AROUND FOR GIRAFFE) Allison Janney?

**ZIP PAN OVER** to Quagmire's house. We see the giraffe's body. Its head is obscured because it's stuck in through Quagmire's upstairs window.

QUAGMIRE (O.S.)

Oh, good morning honey. That feels really good. What-- Hey! Hey! What the hell? You're not the same giraffe from last night! Get outta here!

The giraffe quickly backs away, startled. It backs into Cleveland's house, **knocking** one wall loose (SEE 4ACX33 animatic and match staging exactly), exposing a cross-section of Cleveland's house. Cleveland is in the tub upstairs. The floor slowly starts to give way, and the tub slides towards the edge.

CLEVELAND

No, no, no, no, NO!

The bathtub hits the ground and **breaks**.



CLEVELAND

I gotta stop taking my baths during  
Peter's shenanigans.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' HOUSE - SAME / INT. JILLIAN'S APT.**

BRIAN talks to JILLIAN on the phone. We intercut between  
Brian and Jillian in her apartment.

JILLIAN

Brian, are you coming over to watch  
The O.C. tonight?

BRIAN

What time does it start?

JILLIAN

Eight o'clock Eastern and Specific  
time.

BRIAN

What? What did you say? Specific  
time? Don't you mean Pacific Time?

JILLIAN

No, I think it's called Specific time.  
They mean it starts specifically at  
eight.

We hear STEWIE **laughing** through the phone.

BRIAN

Stewie, are you on the line?

STEWIE (O.S.)

(LONG PAUSE) Yes.

BRIAN

Jillian, I'll talk to you later.

Brian hangs up. MEG enters **crying**. She runs to the sofa and  
**sobs** uncontrollably. Brian tries to ignore her, but can't.

BRIAN

So... Meg... how was school?

MEG

Horrible. There's a dance Friday night and no one wants to go with me. Even my back up guy had plans.

**EXT. HOUSE - DAY (FLASHBACK)**

Meg stands on the front porch of a boy, JIMMY'S house.

MEG

Hi, Jimmy. I heard you didn't have a date to the dance, and I was wondering if you'd like to go with me?

Jimmy suddenly looks panicked.

JIMMY

Oh, I, um, I... hang on.

Jimmy goes back inside. We hear two **gunshots**. He comes back to the front door, **crying**.

JIMMY

I'd love to go Meg, but I have to go to my little brother's funeral that night.

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)**

BRIAN

Aw, I'm sure you can find someone to go with you.

MEG

No, I won't. I'm so fat and gross.

BRIAN

Awww...

MEG

I should just go kill myself.

BRIAN

Awww, that's... come on.

MEG

I'm gonna do it. I'm gonna kill  
myself 'cause no one will go with me.

BRIAN

Awww....

Meg gets up and goes into the kitchen.

**INT. KITCHEN - CONTINUOUS**

Meg rummages through silverware, looking for a knife. In the background, through the door frame, we see Brian, still sitting on the couch, craning to look at Meg.

BRIAN

(HALF-HEARTED) Meg, stop it. Come  
on...

She finds a knife. Brian walks in.

BRIAN

Alright, Meg. Meg, look. What if I  
drove you and walked in with you, or  
whatever...

MEG

(EXCITED GASP) Brian, will you go with  
me?

BRIAN

Are you gonna kill yourself if I  
don't?

MEG

Yeah.

BRIAN

(UPBEAT) Well, then my hands are  
pretty much tied.

MEG

Oh, Brian, thank you! (HUGS HIM) I've  
gotta go find a dress!

Meg runs out of the room.

BRIAN

This is gonna be more of a drag than  
going to see "Masturbator and  
Commander."

**EXT./ESTAB. TWO SHIPS IN NAVAL BATTLE - DAY (CUTAWAY)**

We see two ships. One is **firing** upon the other.

**INT. HALLWAY OUTSIDE CAPTAIN'S QUARTERS - SAME**

The **FIRST MATE** **bangs** on the door.

FIRST MATE

Captain, the enemy ship has opened  
fire on us.

CAPTAIN (O.S.)

(HURRIED) I'll be right out!

FIRST MATE

Sir, we've already lost ten men.

CAPTAIN (O.S.)

Hang on!

FIRST MATE

Sir, don't you think we should return  
fire?

CAPTAIN (O.S.)

Yeah, go ahead and do that, and I'll  
meet you up there in like five  
minutes.

**EXT./ESTAB. DRUNKEN CLAM - NIGHT**

**EXT. QUAHOG STREET - SAME (ON TV)**

TRICIA TAKANAWA stands in the street, facing the camera.

TRICIA TAKANAWA

The story on everyone's mind continues  
to be the absence of police officers  
in Quahog. Sir, as a citizen, how has  
this affected you?

She turns to a WHITE PERSON standing next to her.

WHITE PERSON #1

The police are gone? Oh, my god!

We're finally safe!

He unzips what we now see is a "white person disguise"  
revealing that he is actually a black guy. Behind him,  
dozens of "white" people unzip their disguises and start  
dancing through the streets as "**Everybody Rejoice**" from "The  
Wiz," starts to play.

**INT. THE DRUNKEN CLAM - NIGHT (BACK TO SCENE)**

**ANGLE ON** Peter, Quagmire and Cleveland sitting at the table  
drinking beer, watching TV. JOE enters, exhausted, in  
uniform.

PETER

Hey, Joe, where you been? We haven't  
seen you in days.

JOE

Ah, ever since Mayor West deployed the  
police to Cartagena, I've been working  
nonstop.

(MORE)

JOE (cont'd)

The only cops left in town are me, two dogs and a retarded intern. I haven't been this stressed out since I put Martha Stewart away.

**INT. ALDERSON FEDERAL PRISON - DAY (FLASHBACK)**

Joe leads MARTHA STEWART down a hallway towards her cell.

MARTHA STEWART

I won't forget this, Swanson. When I get outta here, I'm gonna sodomize you with the business end of a rosemary lambchop.

He roughly pushes her into her cell.

JOE

Here's your cell, Stewart. These are your clothes and your linens.

MARTHA STEWART

(RE: LINENS) What's the thread count on these?

JOE

Six.

MARTHA STEWART

You bastard.

**INT. DRUNKEN CLAM - NIGHT (BACK TO PRESENT)**

JOE

Things have gotten so desperate that we're starting a civilian training program at the police academy.

PETER

Ah, hey you guys, we should do that.

We could be cops, right Joe?

JOE

Are you kidding? You guys don't have what it takes to be cops. It takes bravery and loyalty and skill.

PETER

Oh, come on, I got skill. Gimme your gun.

Peter grabs Joe's gun.

JOE

What are you doing?

PETER

You wearing a bulletproof vest?

JOE

Yes, but--

Peter **shoots** Joe in the chest. The force of the bullet rolls Joe's wheelchair back toward the door.

JOE

Oh, ha, ha. Very funny.

Joe starts to roll back toward them.

PETER

Hey, Joe, you can't come back to the table unless you let us into the training program.

JOE

I'm not letting--

Peter **shoots** Joe again. Joe rolls away.

QUAGMIRE

Hey, lemme try.

Quagmire takes the gun from Peter as Joe starts to roll back toward them.

JOE

Listen, knock it off--

Quagmire **shoots** Joe. Joe rolls away again.

CLEVELAND

(TAKING THE GUN) Aw, let me shoot the pig.

JOE

(ROLLING BACK) Dammit, you guys are starting to piss me--

Cleveland **shoots** Joe, rolling him away again.

JOE

Cleveland, put the gun down--

CLEVELAND

This is for stinging Marion Barry.

Die! Die! Die!

Cleveland then gets into it, **shooting** Joe over and over until Joe rolls out the door, **yelling** angrily the whole way. The chamber empties and Cleveland keeps **shooting**. Peter and Quagmire stare at him in shock. Eventually Cleveland stops, quivering and breathing heavily.

JOE (O.S.)

Okay, you can be in the training program.

PETER

You alright there, Cleveland?

CLEVELAND

I need to get laid!



**EXT./ESTAB. GRIFFINS' HOUSE - NIGHT****INT. GRIFFINS' LIVING ROOM - SAME**

Brian stands at the bottom of the stairs in a suit, holding a corsage. He takes a couple of drinks from his flask. Lois is there with a camera, taking pictures.

LOIS

Oh, Brian, it's so nice of you to take Meg to this dance. It really means a lot to her.

BRIAN

You got any weed?

LOIS

I put it in your coat pocket.

Meg starts walking down the stairs. Stewie leads her by the hand, throwing rose petals in front of her.

STEWIE

Here she is. Brian, I present to you your polished turd for the evening.

MEG

How do I look, Brian?

BRIAN

Ahhh... You sure do, Meg.

STEWIE

FYI, the carpet matches the drapes. In color and quantity. You ever seen a blacksmith's apron?

LOIS

Okay, let's take a picture, you two.

Brian and Meg pose facing the camera. Meg looks thrilled, Brian looks miserable. The flash goes off and we see the photo, revealing that Stewie has poked in at the last instant with his tongue out and both hands making the "Heavy Metal" sign.

**EXT./ESTAB. JAMES WOODS HIGH SCHOOL - NIGHT**

A sign outside the school reads: "Tonight: Junior Prom. Tomorrow: Senior Wences." Brian and Meg pull up in Brian's Prius.

MEG

Well, Brian, here we go. This is gonna be so much fun.

Meg gets out of the car excitedly. Brian, before getting out, takes a pull from his flask.

BRIAN

Yeah, that's about as likely as Tom Cruise taking anti-depressants.

**INT. TOM CRUISE'S BATHROOM - NIGHT (CUTAWAY)**

TOM CRUISE stands in front his bathroom sink. He takes a pill from a bottle and swallows it just as KATIE HOLMES enters. Tom hides the bottle behind his back.

TOM CRUISE

Oh, hey Katie.

KATIE HOLMES

What are you doing?

TOM CRUISE

Me? Nothing.

KATIE HOLMES

You just took something. Let me see.

She grabs the bottle and looks at it.

KATIE HOLMES

Prozac? Tom, you're taking Prozac?

TOM CRUISE

No, they're not Prozac, they're--

they're-- awesome pills! From space!

They make me more awesome!

He flashes his toothy "Risky Business" smile and she melts.

KATIE HOLMES

Oh, Tom. You are the awesomest.

She leans in to kiss him and he dodges her and turns his face.

TOM CRUISE

Uhp, uhp, uhp, on the cheek.

**INT. JAMES WOODS HIGH SCHOOL GYMNASIUM - NIGHT (BACK TO SCENE)**

The dance is in full swing. KIDS mill around and dance awkwardly. Meg and Brian enter and everyone turns to look at them. Several kids, including CONNIE D'AMICO, GINA, SCOTT and the others, start pointing at them and **laughing**.

BRIAN

God, this is gonna be a long night.

MEG

Oh, Brian, let's dance. This song  
kicks ass.

Meg and Brian go to the dance floor where Richard Marx's "**Hold Onto the Night**" plays. Brian and Meg dance stiffly, with their hands on each other's shoulders. Brian takes out his flask and takes a few more drinks. **DISSOLVE TO:**

**INT. JAMES WOODS HIGH SCHOOL GYMNASIUM - LATER**

Annie Lennox's "**Why**" plays. Brian is now much drunker as he stands with Meg off to the side, leaning against the wall. He takes another pull from his flask.

BRIAN

Man, I gotta tell ya, I can see why  
you'd be insecure, Meg. Some of these  
chicks are unbelievable.

MEG

Brian, can I ask you something? Are  
you drinking so much because you don't  
wanna be here?

BRIAN

Aw, Meg, that's just-- that's so--  
(FARTS, LAUGHS OBNOXIOUSLY) I farted.

Connie and her FRIENDS walk up to Meg and Brian.

CONNIE

Y'know, Meg, there's no dogs allowed  
here, so you're gonna have to leave.  
But Brian can stay.

She and her friends laugh. Meg lowers her head, sad and  
embarrassed. Brian reacts.

BRIAN

Y'know, Connie, I think I have a  
theory about why you're such a bitch.

CONNIE

Excuse me?

MEG

Brian, let's just go.

BRIAN

No, no no no. Hang on, Meg. You see,  
Connie, you're popular because you  
developed early and started giving  
hand jobs when you were twelve, but  
now you can't stand to look at  
yourself in the mirror because all you  
see is a whore, so you pick on Meg to  
avoid the inevitable realization that  
once your body's used up by age 19,  
you're gonna be a worn out, chalky-  
skinned burlap sack that even your  
step-dad won't want. How's that? Am  
I in the ballpark?

Connie **bursts** into tears and runs off, followed by her  
shocked friends.

MEG

Brian, that was amazing. No one's ever stood up for me like that.

BRIAN

Hey, no problem. She's a skank. You know, you-- you don't deserve-- you don't deserve all the crap you get, y'know that?

MEG

(GENUINELY HAPPY) Thanks, Brian.

She leans in and hugs him. When they break the hug, Brian looks at her for a second, then starts furiously making out with her. She doesn't resist. They break the kiss. They stare at each other in surprise for a moment, then Brian vomits.

BRIAN

Sorry. That was the booze, not you.

(BEAT, RE: VOMIT) You gonna eat that?

END OF ACT ONE

ACT TWO

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' KITCHEN - SAME**

Stewie sits in his high chair eating breakfast as Brian enters, totally hung over. He gets a cup of coffee and sits at the table.

STEWIE

Oh yes, the day can begin. Good morning, Brian. Now, we can do this one of two ways: I can bust your balls to pieces right now, or we can spread it out over the course of the day.

BRIAN

I don't wanna talk about it.

STEWIE

Well, I do. So, tell me everything that happened at the dance. Did you get all the way down on the floor during "Shout," or did you just squat a little?

Meg enters and rubs Brian behind the ears.

MEG

Morning, cutie.

Brian **mumbles** a response. Meg pours some orange juice from the counter.

MEG

I had so much fun last night, Brian. Hey, I thought maybe we could go to a movie later.

BRIAN

Uh... I've seen it.

MEG

But I haven't even told you the movie.

BRIAN

Actually, uh... Stewie and I are going antiquing.

STEWIE

We are? Oh, glorious-- Oh, wait. You're using me as a cover.

MEG

Well, we should hook up anyway. I'll bug you later.

Meg exits. Brian puts his head in his hands. After a beat, Stewie grabs the arms of his highchair and "hops" the entire chair several times so that he's right next to Brian. He leans his face in too close for Brian to ignore.

STEWIE

Well, she seems to have taken a shine to you, Brian. With a little encouragement, you might get her to put her cankles behind her ears.

BRIAN

Stewie, shut up.

Brian's cell phone starts to **vibrate**. He picks it up and looks at it.

BRIAN

Who's texting me at eight AM?

We see the screen of the cell phone. It reads, "U R EZ 2 Luv. Lol. Meg." Stewie reads over Brian's shoulder.

STEWIE

Wait a minute. Something did happen last night!

BRIAN

(SIGH) Look, it's not that big a deal.

I just-- We made out a little.

STEWIE

AAAAAAA! Tell me about it! (CLAPS HIS  
HANDS AND POINTS TO BRIAN) Go!

BRIAN

It didn't mean anything. I had a few  
too many, and-- It's not even worth  
going into.

STEWIE

This is an even bigger jackpot than  
when the Emperor figured out the  
formula for great Star Wars dialogue.

**INT. THRONE ROOM - NIGHT (CUTAWAY)**

The EMPEROR is sitting in his throne, talking to DARTH VADER.

EMPEROR

Something, something, something, dark  
side. Something, something,  
something, complete.

**EXT. POLICE ACADEMY - DAY**

We hear the "Police Academy" theme song as Peter, Cleveland and Quagmire approach the Police Academy (need plenty of extras here). Quagmire wears a half shirt that reads, "One in the oven" and an arrow pointing down. Groups of cadets run past in formation as other cadets arrive.

PETER

Well, this is it. Our first day of  
Police Academy Four. I hope this goes  
better than my deep sea training.

**INT. DECOMPRESSION CHAMBER - DAY (FLASHBACK)**

Peter and FOUR OTHER DIVERS sit in the chamber.



PETER

Well, we got a long time in this  
decompression chamber. You guys mind  
if I turn on the radio?

Peter turns a valve in the wall.

DIVER #1

Peter, don't!

We hear the **hiss** of air. Peter and all the divers' eyes pop  
out of their heads and dangle halfway down their faces.

DIVER #2/#1/#3

Nice going, jackass! / Look what you  
did! / You jerk!

PETER

Hey, excuse the hell out of me for  
trying to brighten your day with  
music.

DIVER #1

(BATTING AT PETER'S EYE) You idiot!

Use your brain!

PETER

(BATTING AT THE DIVER'S EYE) You're an

idiot! Knock it off!

Peter and the divers start swatting angrily at each others'  
dangling eyeballs, **yelling** at each other the whole time.  
Suddenly Peter and Diver #2's eye tendons get twisted up.  
Peter tries to halt the situation.

PETER

Stop, stop, stop, stop, stop, stop,  
stop! Oh, man, we're gonna need some  
butter or something.

**EXT. POLICE ACADEMY - DAY (BACK TO PRESENT)**

Peter, Quagmire, and Cleveland stand in the yard at attention with the other recruits including THE PERFORMANCE ARTIST, SEAMUS, MORT GOLDMAN, HERBERT and OPIE. Joe addresses them, wheeling back and forth in front of them.

JOE

Welcome to the Police Academy. If you successfully complete your training, you will graduate to one of the noblest professions: a life of heroism, responsibility, and brotherhood. Any questions?

QUAGMIRE

Are the bunks co-ed?

MORT

Will there be bathroom breaks?

PETER

Can we eat as much candy as we want?

JOE

No! You are here to train and train hard! As of right now, you're nothing but maggots!

The cadets **murmur** uncomfortably. A FIVE-FOOT FLY flies in. He wears a police hat.

OFFICER HOUSE FLY

Don't worry, fellas. I started out as a maggot. But we're all capable of change. Great change.

JOE

That's right. Listen to Officer House Fly.

OFFICER HOUSE FLY

I believe in every one of you. Good  
luck.

Officer House Fly flies over to a window and **bounces**  
erratically against it.

OFFICER HOUSE FLY

Uh, Joe? There's something blocking  
my exit. Uh... don't really see  
anything, but somehow I'm not having  
much luck getting out.

Joe wheels over and opens the window.

OFFICER HOUSE FLY

(FLYING OUT) Ohp, there we go.

**INT. TRAINING AREA - DAY**

The whole group of cadets is there.

JOE

All right, we're gonna start with some  
role-playing. Quagmire, you're the  
criminal and you're robbing a store.  
Peter, you're the cop. All right, go!

PETER

Hey, Quagmire. What are you doing?

QUAGMIRE

I'm fake robbing a store.

PETER

What do you think about this whole  
police training thing?

QUAGMIRE

I dunno, haven't gotten too far into  
it yet.

PETER

You wanna go to the Clam later?

QUAGMIRE

Yeah, sure.

PETER

(TO JOE) How was that?

JOE

That was awful. Here, now I'll play the cop, and Quagmire, you be the guy robbing the store. Okay, go!

Joe turns around and starts **clubbing** Cleveland with his nightstick.

CLEVELAND

Aah! Aah! What the hell?! What the hell?!

**INT. POLICE ACADEMY SWITCHBOARD ROOM - LATER**

Joe addresses the group while standing in front of a large switchboard.

JOE

Gentlemen, this is the 911 emergency switchboard. For this part of your training, you will each be required to answer an actual 911 call.

One of the switchboard lines **rings**.

JOE

Alright, there's one now. Cadet, you're up.

We see he's talking to the Performance Artist, who answers the call.

CALLER (V.O.)

I think there's somebody in my house.

PERFORMANCE ARTIST

Oh, I envy that. I live alone.  
Nobody ever comes over my house.

CALLER (V.O.)

No, there's somebody in my house right  
now.

PERFORMANCE ARTIST

Well, maybe you wanna put out some  
snacks or something. Doesn't have to  
be nothing fancy. You can even just  
open up a box of Wheat Thins, pour  
some in a bowl. Multi-grain's always  
good.

CALLER (V.O.)

Oh, god, they're coming up the stairs.

PERFORMANCE ARTIST

Oh, you're gonna have to close that  
bedroom door if your bed's not made.  
Maybe perhaps you can put on a video  
later and sneak upstairs and make that  
bed.

CALLER (V.O.)

(HORRIBLE, HORRIBLE SCREAMING)

PERFORMANCE ARTIST

Ohp, looks like they saw that bedroom.

**INT. TRAINING AREA - LATER**

Peter, Quagmire, Cleveland and Mort sit drinking coffee in a small room as Joe (with the rest of the cadets behind him) watches through a pane of glass from another room. Joe talks into a mic so he can be heard.

JOE

I appreciate you guys volunteering for this next phase of training, which will address how to deal with a crazed drug user.

PETER

Joe, what are we supposed to do in here?

JOE

See that coffee you're drinking? I have, without your knowledge, added a large amount of PCP to one of those cups of coffee. I won't say which one, but in a few moments, one of you will completely lose your freaking mind. The others should act quickly and efficiently, or risk losing your life. Good luck.

The guys all look at their coffees with concern. They stare nervously around at each other.

PETER

Uh-oh.

MORT

This is not good.

QUAGMIRE

We're in trouble.

PETER

Alright, let's just all try and relax, huh?

A long beat of silence as they look nervously at each other.

CLEVELAND

Hey, if it's me, can we go to Arthur  
Treacher's later?

QUAGMIRE

(SUSPICIOUS) Hey, Mort, you're  
sweating.

MORT

Muriel made me wear my ski underwear  
in case we went outside for running.

CLEVELAND

I don't feel so good.

PETER

Oh, god, it's Cleveland! It's him,  
it's him!

CLEVELAND

Shut up! Maybe it's you!

QUAGMIRE

How the hell did all this skin get on  
my arm?

Quagmire violently **rips** a chunk of skin off one of his arms.  
He bleeds profusely. The guys all **scream** ("Aaaaaaah, oh my  
God," etc.) and leap out of their chairs, away from Quagmire.

QUAGMIRE

Oh, that's so much better, that's so  
much better, that's so much better.

What are you guys all looking at?!

**QUAGMIRE'S POV:** Cleveland has a tall, vertically elongated  
head.

CLEVELAND

Quagmire, relax, we're on your side.

**PAN OVER TO** Peter, also in Quagmire's POV.

PETER

Yeah, take it easy, buddy.

Peter suddenly sprouts big, reptilian fan gills on either side of his head, like the venom spewing dinosaur from Jurassic Park. Peter **hisses** violently.

PETER

(THREE HISSES)

On the third **hiss**, Peter spews black venom at Quagmire. **ANGLE BACK** on Quagmire, who screams and **slaps** at his face, trying to get the burning venom off. (NOTE: Outside Quagmire's POV, we don't see the venom.) Quagmire clears his eyes and turns to see:

**QUAGMIRE'S POV:** We see Mort with an incredibly tiny head. His voice is pitched up very high.

MORT

Don't let him get me, he's very, very  
scary right now!

**QUAGMIRE'S POV, CONTINUED: WIDEN TO A THREE SHOT** of the guys, still in their altered states. They all start to square dance.

MORT

Someone grab him by the hand.

CLEVELAND

Take him to the promised land.

MORT

Grab your partner by the arm.

CLEVELAND

Take him out behind the barn.

PETER

Everybody dance!

They all continue to square dance. Quagmire flips out and runs to the door, **banging** on it in a panic.

QUAGMIRE

Oh, god, lemme out, lemme out, lemme  
out!



The door swings open, and Joe is there. He **shoots** three tranquilizer darts into Quagmire, who collapses unconscious.

JOE

Alright, that's lunch. Peter, take those novelty fins off.

**ANGLE ON** Peter. Everyone looks normal except for him, who's wearing big, reptilian fins.

PETER

Aren't these great? I got them at Spencer's Gifts.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' LIVING ROOM - SAME**

Brian sits alone on the couch, watching television. **ANGLE ON** TV SCREEN.

TV ANNOUNCER (V.O.)

And now back to "Roundtable," with Al Michaels, Harold Ramis, Ray Romano and Kermit The Frog.

**INT. TV STUDIO - DAY (CUTAWAY)**

We see a roundtable discussion with AL MICHAELS, HAROLD RAMIS, RAY ROMANO and KERMIT THE FROG. They each have nametags in front of them on the table.

KERMIT THE FROG

These zoning laws are infringing on the rights of citizens--

HAROLD RAMIS

If I might interrupt for a minute, I'd like to point out that--

AL MICHAELS

You've had your time. Let someone else speak.

HAROLD RAMIS

I haven't said a word. It was that  
guy.

RAY ROMANO

Don't look at me. I can't get a word  
in edgewise.

KERMIT THE FROG

Well, then who the hell's been talking  
this whole time?

They all **talk simultaneously.**

**INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)**

Meg enters and sits too close to Brian.

MEG

Hi, honey.

BRIAN

What?

MEG

I was thinking about our kiss last  
night. I never knew how flat and wide  
your tongue was.

BRIAN

Yeah...

MEG

You know, I've been thinking about how  
you stood up for me the other night.  
And all the nice things you said. We  
should totally be boyfriend and  
girlfriend.

BRIAN

Well, Meg, you know what's strange? I-  
- I think I might be gay. I saw this  
penis on the internet today, and I  
thought to myself, "well, that's...  
that's just fine."

MEG

I'm going to the mall later. Maybe  
you can come and help me pick out some  
underwear.

BRIAN

Ah, I don't think that's gonna be a  
possibility. I, um-- I have plans...

CHRIS enters.

BRIAN

With Chris! Chris and I have plans  
this afternoon.

CHRIS

We do?

BRIAN

Yeah, we're doing that thing-- We're  
doing what you usually do on a  
Thursday afternoon.

CHRIS

Masturbate?

BRIAN

(TO MEG) Masturbate. We're gonna  
masturbate together.

CHRIS

Well, maybe back-to-back, but I gotta tell you, I'm not a hundred percent on this.

Chris exits. Lois enters.

LOIS

Oh, there's the cute prom couple.

MEG

Hi, Mom. Is it cool if Brian and I go to the mall this afternoon?

BRIAN

Actually, I thought I was pretty clear--

LOIS

Oh, of course it's okay. Ever since that dance you two have become such good friends. Who would've thought?

MEG

Oh, we're more than friends, Mom. Last night at the dance--

BRIAN

(STANDING, PULLING MEG OUTSIDE BY THE HAND) Last night we decided to be best friends. Come on, Meg, let's go to the mall. We'll get you a... get you a big ol' pretzel.

They exit. Stewie runs through the scene and out the door.

STEWIE

I want a pretzel, too!

Lois smiles and shakes her head, walking off. After a beat, we hear Chris O.S.

CHRIS (O.S.)

Brian, I'm ready! You in or out?

**EXT./ESTAB. QUAHOG MALL - DAY**

**INT. QUAHOG MALL - SAME**

Brian and Meg walk through the mall. Stewie is with them. **CLOSE UP** on Meg's and Brian's hands. Meg keeps trying to grab Brian's hand, and he keeps wriggling free.

MEG

Brian, don't be embarrassed to hold my hand.

BRIAN

I'm not embarrassed. I have carpal...  
sclerosis.

Stewie grabs a novelty hand-grabber from a bin that reads "Hand-Grabbers \$6". He grabs Meg's ass with it.

MEG

Ooh, Brian! No wonder you wanna keep your hands free.

BRIAN

What?

STEWIE

Yeah, keep your hands to yourself, you Doberman Butt Pincher.

BRIAN

(SEEING HAND-GRABBER) Gimme that!

Brian takes the hand-grabber from Stewie, throwing it O.S. angrily.

STEWIE

Hey!

MEG

Brian, you know what would be fun? If we pretended that Stewie was our son.

STEWIE

What a splendid idea.

Stewie jumps up into Brian's arms.

STEWIE

Hey, everybody, this is my mommy, and this is my daddy, and they love each other-- Jeez, how many goddamn Foot Lockers they got in this place?

BRIAN

Ugh, this is more humiliating than the time I gave Lois that gift she didn't like.

**INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)**

The Griffins are sitting around a Christmas tree among a large pile of presents. Lois picks up a gift box and looks at the card.

LOIS

Thank you, Brian!

She opens the box.

LOIS

What is it-- a little birdie? Oh!

Oh, my god, it's dead! Brian!

She holds up a bird corpse. Everyone instantly recoils from the smell and covers their noses. Lois starts **gagging** and throws the bird on the floor.

LOIS

Brian, it's disgusting! Oh, my god, get it outta here!

BRIAN

I'm-- I'm sorry. I-- I thought you'd like it.

CHRIS

Brian, I love it!

**ANGLE ON** Chris, who's already opened his gift from Brian. It's a bloody, dead cat with flies **buzzing** around it. He hugs it to his face.

CHRIS

(TO CAT) I'm gonna call you

Stickyhead. I love you, Stickyhead.

He strokes the cat lovingly.

**INT. QUAHOG MALL - DAY (BACK TO PRESENT)**

Meg, Brian and Stewie approach Meg's friends, PATTY, RUTH, ESTHER AND BETH. (NOTE: Somewhere early in the scene, Stewie will slip away when the camera's not on him.)

MEG

Everyone, this is Brian.

PATTY/RUTH/ESTHER/BETH

Oh, this is Brian! / He does look like  
Ben Affleck! / He looks just like Ben  
Affleck! / Is that Ben Affleck?

BRIAN

(RESIGNED) Hey.

PATTY

So how did you guys meet?

BRIAN

I'm, uh, a friend of her dad's.

PATTY/RUTH/ESTHER/BETH

Ooh, he's older! / He's cute! / Do you  
have a brother? / Make-up and stickers  
and ponies and myspace.com!

BRIAN

This may be way inappropriate, but do  
any of you guys have any weed?

MEG

Brian's the first serious boyfriend  
I've ever had.

BRIAN

Uh, Meg, can I talk to you for a  
second?

Brian leads her over to another table and they sit down.

BRIAN

Look, this has gone a little too far.  
I like you, I think you're great, but  
what happened at the dance was wrong.  
Although, it's not my lowest moment.

**EXT. MOVIE THEATRE - DAY (FLASHBACK)**

Brian stands at the box office.

BRIAN

One for "Honey."

**INT. QUAHOG MALL - DAY (BACK TO PRESENT)**

BRIAN

That kiss was a mistake.

MEG

Oh, no, did I do something wrong? Was  
it because I didn't sniff your butt  
first?

BRIAN

What? No. I mean, yes. That's how I  
would know you were interested, but...  
the fact is, you and I are friends and  
that's the way it needs to stay.

(MORE)



BRIAN (cont'd)

Besides, I have a girlfriend. I'm dating Jillian.

MEG

All right, Brian, I understand.

BRIAN

Good. I'm gonna grab Stewie, then we can go.

Brian exits. We **PUSH IN ON** Meg as her eyes narrow.

MEG

What's that, Brian? Oh, you were just kidding? I know you were. I love you, too, Brian. And you love me. You do love me, Brian.

**ANGLE ON** Brian. He approaches Stewie, who is standing in front of a kiosk.

BRIAN

Come on, let's get out of here.

STEWIE

Hang on, I got a question for the ZZ Top information booth.

**WIDEN TO REVEAL** ONE OF THE GUYS WITH THE LONG BEARD AND SUNGLASSES FROM ZZ TOP giving information to SHOPPERS.

SHOPPER #1

Which way to the Bombay Company?

The ZZ Top Guy gives his trademark "two-handed point" off to the left.

SHOPPER #2

Is there a ladies' room on this level?

The ZZ Top Guy gives his trademark "two-handed point" off to the right.

STEWIE

Which way to the Hidden Valley Ranch?

The ZZ Top Guy opens his beard, revealing the Hidden Valley Ranch, covered bridge and all.

STEWIE

(TO CAMERA) Mmm! Creamy Italian, here

I come!

**EXT. POLICE ACADEMY YARD - DAY**

Peter, Cleveland and Quagmire stand with the other recruits dressed as police officers. A banner reads, "Congratulations Graduates." Joe wheels in front of them.

JOE

Congratulations, everyone. You are now part of the great brotherhood of police officers. Your mission is to serve and to protect your fellow man, to uphold the law, and always, always to watch out for your brothers in blue.

PETER

Well how do you like that, fellas. We're cops. I really feel like I've accomplished something. Even more than when I brought home that hilarious bumper sticker for the car.

**EXT. GRIFFINS' DRIVEWAY - DAY (FLASHBACK)**

Peter points at a bumper sticker on the back of his car. The bumper sticker says, "My other car is a BMW."

PETER

(LAUGHS HYSTERICALLY) That's the funniest thing in the world ever in the world!

**EXT. QUAHOG STREET - NIGHT (BACK TO PRESENT)**

Joe drives Peter, Quagmire and Cleveland in his squad car.

JOE

Everybody ready for a well deserved  
celebration bender at the Clam?

PETER

You bet, Joe. Now that we're cops, we  
can be drunk with both power and beer.

CLEVELAND

I'm gonna take down whitey.

QUAGMIRE

And now, if I strangle a hooker, it's  
not auto-erotic asphyxiation, it's  
justice.

JOE

Guys, guys, you got it all wrong.  
You've just been handed a great  
responsibility. You can't --

Joe's eyes narrow as he notices something O.S. **JOE'S POV:** We  
see a SHIFTY-LOOKING GUY with a gun and a bag of cocaine  
looking around, then slipping into a crack-house.

JOE

Oh, my god!

QUAGMIRE

What's the matter, Joe?

JOE

That's the deadliest, most wanted drug  
lord in all of Rhode Island. Cokie  
Roberts.

PETER

Isn't that that newscaster--

JOE

No relation. Absolutely no relation.

ANOTHER SHIFTY-LOOKING GUY follows the first one into the crack house.

JOE

Oh, my god. That's his number one hit man. Tim Russert.

PETER

Oh, that's the NBC--

JOE

Absolutely no relation. I know it's an amazing coincidence, but those are their names.

Joe pulls up next to the crack house.

CLEVELAND

What do we do?

JOE

Guys, this is what all your training was for. Now I'll go in first and you three follow behind and give me cover, okay? For god's sake, watch out for Cokie's first lieutenant, Tucker Carlson.

PETER

So that's a different Tucker Carlson?

JOE

No, it's the guy from "Crossfire."

**EXT. CRACK HOUSE - NIGHT**

Joe draws his gun and wheels himself inside.

**INT. CRACK HOUSE - NIGHT**

Joe cautiously wheels forward with his gun drawn.

**EXT. CRACK HOUSE - NIGHT**

The guys have dropped their guard a little bit.

QUAGMIRE

I just think Almond Joys should cost more than Mounds because they have almonds in them.

PETER

Jeez, Glenn, you've been making this same argument for twenty years. They compensate for the almonds with more coconut which balances out the price.

QUAGMIRE

But almonds cost more per pound. It just makes sense that you would charge more for something that costs the company more.

PETER

Well, maybe they take a hit on the Almond Joys to keep their customers happy.

QUAGMIRE

But they're not maximizing profits when they do that.

PETER

Yeah? Well how about I maximize my fist in your mouth, asswipe?

CLEVELAND

I like Whatchamacallits.

Suddenly, we hear several **gunshots** O.S. Peter and the guys rush inside the crack house to find Joe, shot and laying on the floor, bleeding and unconscious.

PETER

Oh, my god, Joe's been shot!

QUAGMIRE

Oh, god, I haven't seen a bloody hole like that since my date last night.

The guys look at him.

QUAGMIRE

What?

CLEVELAND

You know what, Quagmire? I am so sick of your filth and your objectification of woman-- it has got to stop.

QUAGMIRE

No, I mean I saw a woman shot last night! A friend of mine! What kind of person do you think I am? I am outta here!

Quagmire exits.

PETER

Yeah, me too, ya jerk.

Peter exits.

CLEVELAND

(SCARED) Don't leave me with the dead body!

Cleveland exits.

**END OF ACT TWO**

ACT THREE

EXT./ESTAB. JOE'S HOUSE - DAY

INT. JOE'S LIVING ROOM - SAME

Joe lays on his couch. Peter and the guys enter carrying flowers.

CLEVELAND

Hey, Joe. How ya doing? That's okay,  
don't get up.

JOE

I can't get up. Both my arms and my  
legs are paralyzed. (CRYING) I'm a  
quad!

BONNIE

You boys should be ashamed of  
yourselves. This is all your fault.

JOE

No, it's not. I blame myself. I  
didn't train them well enough. It's  
my fault.

PETER

You know, Joe, I think you may be onto  
something there. But listen, we're  
your pals, and we're gonna help you  
out.

JOE

I think I just need to be alone right  
now.

PETER

No, that's not what you need. You need a fun activity to take your mind off the fact that you're basically a pillow. So, we're taking you to the beach.

JOE

What's the use?

PETER

Come on, Joe, exciting things can happen at the beach.

**EXT. THE SHORE OF JOPPA - DAY (CUTAWAY)**

PERSEUS from "Clash of the Titans" stands on the shore. ANDROMEDA is chained to a rock behind him. In the water, the KRAKEN is approaching Andromeda. Perseus reaches in a sack, removes the head of MEDUSA and holds it up to the Kraken. Medusa's eyes glow and the Kraken turns to stone, **crumbling** into the water.

ANDROMEDA

Perseus, you have saved me from certain death. How may I repay your bravery?

Perseus thinks for a second, then holds Medusa's head facing down the front of his pants. Medusa's eyes glow and Perseus smiles.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. GRIFFINS' HALLWAY - SAME**

Brian walks down the hallway. He notices something through Meg's door, which is ajar. He opens the door and his eyes widen as **WE REVEAL** she has a large shrine to Brian in her room. There are photographs, pieces of his fur, candles, pieces of paper that say things like "Meg + Brian 4-ever", etc. Brian walks over to the shrine.

BRIAN

What the hell?



Behind Brian, we see Meg's door slowly **creak shut**, revealing Meg standing behind it in lingerie, leaning against the wall in an artificial pose.

MEG

I made that for you, Brian.

Meg steps out from behind the door and gestures to her own body.

MEG

And god made this for you.

BRIAN

Look, you obviously didn't hear me yesterday. So, I'll explain it again. And here to assist me is Headmaster of the New York School for the Hard of Hearing, Mr. Garrett Morris.

A live action GARRETT MORRIS appears in a bubble on the screen.

BRIAN

Meg, we're not boyfriend and girlfriend.

GARRETT MORRIS

(YELLING) We're not boyfriend and girlfriend!

BRIAN

I will never be attracted to you.

GARRETT MORRIS

(YELLING) I will never be attracted to you!

BRIAN

You're acting like a psycho-bitch.

GARRETT MORRIS

(YELLING) You're acting like a psycho-bitch!

BRIAN

Good night, and have a pleasant tomorrow.

GARRETT MORRIS

(YELLING) Good night, and have a pleasant tomorrow!

Garrett Morris disappears as Brian exits.

MEG

(LOOKING AFTER HIM, A LITTLE INSANE) I won't be ignored, Brian.

Garrett Morris slowly reappears, already looking at Meg.

GARRETT MORRIS

I like your ass.

Meg turns and looks at him as we cut out.

**INT. PETER'S CAR - DAY**

Peter is driving. Cleveland and Quagmire are in the car.

PETER

I really think a day at the beach is gonna cheer Joe up.

CLEVELAND

How's he doing up there?

**WIDEN TO REVEAL** Joe strapped to the roof of the car. His lifeless limbs **flap** in the wind.

JOE

AAAAAA! Why am I up here? There's room in the car next to Quagmire!

**ANGLE ON** Quagmire in the back seat, sprawled out.

QUAGMIRE

What's he saying?

CLEVELAND

It's awful hot up there. Maybe he  
needs some shade.

PETER

You're right. Let's drive down Low  
Branch Lane.

The car makes a left onto a street marked "Low Branch Lane"  
and drives O.S. We hear the sound of branches **hitting** Joe as  
he **screams**.

**EXT. BEACH - DAY**

Peter, Cleveland and Quagmire walk onto the beach from the  
parked car. They are now in their swimming trunks. Peter  
drags Joe from a rope tied to Joe's ankle.

JOE

Why did you bring me here?

PETER

Because we want you to feel better.  
Now come on, let's play some  
volleyball.

**CUT TO** Peter, Cleveland and Quagmire playing volleyball. We  
see that they have tied Joe's hands and feet to the poles and  
are using him as the net.

QUAGMIRE

Side out. Joe, what's the score?

JOE

I don't know.

PETER

Joe, we ask you to do one thing.

JOE

(BEGRUDGING) 12 to 9.

PETER

Oh. I thought we had thirteen, but  
that's cool. (THEN) Serving.

Peter serves the ball right into Joe's face.

JOE

AAAA, dammit!

**EXT. THE BEACH - DAY - LATER**

The guys lay on towels overlooking the water, tanning. Peter eats a bag of chips.

CLEVELAND

Peter, can you pass me the chips?

Peter passes the chips to Cleveland, who is on the other side of Joe. Chips fall from the bag and land on Joe's face. Cleveland starts eating chips from the bag. Suddenly, several seagulls fly in and land on Joe's face, **pecking** at it, trying to get the chips.

JOE

Aaaa-- Aaaaa-- Aaaa. Somebody help  
me!

Peter sits up, which scares the seagulls away.

PETER

What's the matter, Joe? Oh, it's time  
to turn you over. Don't want you to  
burn.

Peter turns Joe over so that he's face down in the sand. We hear Joe's **muffled screams** for help.

QUAGMIRE

What'd he say?

PETER

I don't know. It sounded like he  
dared us to pants him. Said we didn't  
have the guts.

CLEVELAND

He said that? That son of a bitch.

The three guys start **laughing** and rush to Joe and pull off his swimsuit. Joe **screams** in protest, but his face is buried in the sand.

PETER

Hehehehe. We are too much.

Joe manages to turn his head out from the sand.

JOE

That's it! I'm not gonna lie here and be treated this way!

PETER

Joe, we're just trying to lift your spirits.

JOE

You're not my friends! I'm a quadriplegic because of you!

PETER

This is about something else, isn't it? Is everything okay with you and Bonnie?

JOE

None of you took being a cop seriously and it got me shot! Well, I don't ever want to see any of you again! I'll find my own way home, just get away from me!

PETER

But, Joe--

JOE

I'm leaving!

Joe tries to drag his body by moving his lips, but only manages to make it a few inches. After a beat:

JOE

I can't go fast enough. You guys  
leave.

Peter, Cleveland and Quagmire drop their heads and exit, leaving Joe naked in the sand. Joe continues trying to drag himself when suddenly a pair of feet appear in front of him. Joe strains to look up. **JOE'S POV:** Martha Stewart is looking down at him.

MARTHA STEWART

(SNEERING) Well, well, Officer Joe  
Swanson. The man who put me behind  
bars.

JOE

Martha Stewart! What the hell are you  
doing here?

MARTHA STEWART

I'm combing the beach for treasures.  
For example, these found shells and  
colorful assortments of sea glass are  
the perfect decorative accent for hand  
distressed picture frames. You just  
never know what you'll find laying  
around on the beach.

She takes a conch shell and **conks** Joe on the head with it, knocking him unconscious. She drags him off.

**EXT./ESTAB. GRIFFINS' HOUSE - DAY**

**INT. UPSTAIRS HALLWAY - SAME**

Lois stands outside Meg's door, **knocking** on it.

LOIS

Meg, you want some lunch? Meg?

What's going on, you haven't been out  
of your room all day.

**INT. MEG'S ROOM - DAY**

Meg sits on the floor wearing Brian's collar and absently fiddling with the tags. We slowly push into her as she flips a lamp on and off repeatedly and she stares into space a la Glenn Close in "Fatal Attraction."

**INT. GRIFFIN'S LIVING ROOM - DAY**

Brian and Jillian sit on the sofa watching TV.

JILLIAN

This movie is confusing. I don't  
understand it.

BRIAN

(SIGH) For the third time, those six  
orphans are helping Kenny Rogers be a  
race car driver.

JILLIAN

But I thought he's the guy who  
invented chickens.

Meg's hand reaches in from O.S. behind the couch and grabs the back of Jillian's hair, yanking her head back.

MEG

Get away from my boyfriend, you bitch!

She shoves Jillian forward and Jillian tumbles over onto the floor. Meg leaps over the couch and starts wrestling with Jillian. Both of them **grunt and yell** angrily as they roll around the floor, pulling hair and tearing clothes.

BRIAN

Hey! Hey, stop it! What are you guys  
doing? You're gonna hurt yourselves.

(MORE)

BRIAN (cont'd)

You're gonna-- Stop it. Uh... This  
is actually pretty hot.

Brian walks O.S., then returns a moment later with a beer.  
sits back down on the couch, **pops** the beer open and watches  
the fight.

BRIAN

Yeah! Yeah, awesome!

He **spits** on them. Lois walks in.

LOIS

What the hell is going on here?

BRIAN

Yeah, yeah, break it up! Break it up!  
Come on.

Brian breaks the girls apart.

LOIS

Meg, why were you fighting with  
Jillian?

MEG

Because I'm in love with Brian and  
she's trying to steal him from me!

LOIS

You're in love with Brian? Since  
when?

MEG

Since we kissed at the dance.

Jillian and Lois both turn and look at Brian at the same  
time.

JILLIAN/LOIS

What?!

BRIAN

It didn't mean anything. I was drunk.



JILLIAN

Oh, that's okay. That happens to me  
all the time.

BRIAN

What?

LOIS

(HANDS ON HIPS) Brian, that is the  
most irresponsible thing you have ever  
done. I'm ashamed of you.

MEG

Mom, don't talk to him like that!

LOIS

You know, Meg, there're a few things  
you should know about Brian before you  
get too into him. He's a full blown  
alcoholic, he cleans himself with his  
tongue, he's got ticks, fleas,  
tapeworms, he's a terrible writer, he  
pees on the lawn, and last week I  
caught him eating bubble gum out of  
the garbage.

**INT. KITCHEN - DAY (FLASHBACK)**

Lois is looking at garbage strewn all over the floor. Brian  
enters.

LOIS

Brian, did you get into the garbage  
last night?

BRIAN

Uh, no. Why?

LOIS

Don't lie to me, Brian.

BRIAN

(COVERING) I'm not lying.

He farts and blows a bubble gum bubble out of his ass. It pops and gets in his fur.

**INT. GRIFFINS' LIVING ROOM (BACK TO PRESENT)**

MEG

Ew! That's disgusting!

LOIS

So, you see, Meg, you can do a lot better.

Meg crosses away.

BRIAN

So, we're all cool now, right?

LOIS

Sure we are, Brian. (SOTTO) You touch my daughter again, I'll rip your balls off.

**EXT./ESTAB. DRUNKEN CLAM - DAY**

**INT. DRUNKEN CLAM - SAME**

Peter, Quagmire and Cleveland sit at a table drinking.

PETER

I feel awful. We failed what's left of our good friend, Joe.

BONNIE runs in, holding a basket.

BONNIE

Everyone, Joe's been kidnapped! I just got this ransom basket from Martha Stewart.

She sets it on the table.

CLEVELAND

Aw, muffins. You know she got up early to make these.

QUAGMIRE

Is there pumpkin in there? (MUTED EXCITEMENT) Oh, there is.

Peter takes the ransom note and reads it.

PETER

(READING) "Joe Swanson will pay for what he's done. Bring one hundred thousand dollars--" (SNIFFS THE PAPER) "to my estate--" (SNIFFS PAPER AGAIN) smells good, "by noon tomorrow or he dies."

CLEVELAND

What should we do?

PETER

Guys, this is what we've trained for. We're cops and one of our brothers is in trouble.

QUAGMIRE

(BITES INTO MUFFIN) Oh, my God, Peter, you have to have a bite of this.

PETER

Quagmire, now's not the time.

QUAGMIRE

One bite, you have to have one bite.

PETER

I'm not even that hungry.

QUAGMIRE

One bite. Just try one bite.

Peter takes a bite.

PETER

(HALF-HEARTEDLY) That's good.

QUAGMIRE

Isn't that good?!

**EXT./ESTAB. MARTHA STEWART'S HOUSE - NIGHT**

**INT. MARTHA STEWART'S LIVING ROOM- SAME TIME**

Joe is tied to a chair in the center of the room. Martha Stewart is in the corner, lighting aromatherapy candles.  
**Soft classical guitar music plays.**

JOE

You'll never get away with this

Stewart. Do you hear me? Never!

Martha approaches Joe holding a gun and a steaming tea kettle.

MARTHA STEWART

Oh, you see, Joe, I think I will  
because no one knows you're here. And  
while I load this gun to blow your  
head off, why don't you enjoy the  
scent of these pleasant aromatherapy  
candles, and a special tea brewed with  
hearty oat straw brambles from my  
organic herb garden.

Just then Peter, Cleveland and Quagmire **bust in** through the windows and doors, aiming their guns at her.

PETER

Freeze, Martha Stupid.

CLEVELAND

Hey-- Aw, I made that up in the car.

PETER

No, no, remember you said "Martha Stupidhead" and I shortened it to "Stupid"?

CLEVELAND

So, what part did you make up?

Suddenly out of nowhere, Martha attacks the guys with lightning quick Akido moves, quickly disarming them. She aims her own gun at them.

MARTHA STEWART

Your death, gentlemen, will be a very good thing.

Martha **cocks** the gun and aims but just as she's about to shoot, Quagmire grabs one of the scented candles and throws it at her, **knocking** the gun out of her hands.

PETER

GET HER!!

They all lunge at Martha and a three against one fight ensues with Martha holding her own extremely well. At one point, Cleveland gets **knocked** into the table that the teapot is on, **knocking** it across the room and **splashing** tea into Joe's face. Joe smacks his lips and gets a puzzled look on his face. Suddenly his eyes widen as his arms start to quiver. He realizes he once again has control of his arms and he **bursts** free of the ropes, lunging at Martha. They fight for a beat, when she suddenly gets the upper hand and pins him to the ground with a gun to his face.

MARTHA STEWART

I didn't hesitate to illegally trade over three-hundred dollars worth of stock, and I won't hesitate to kill you.

Suddenly, Cleveland jumps in, **knocks** the gun out of her hand and shoves his gun in her face.

CLEVELAND

(SCREAMING) Don't move, dirtbag!

Martha freezes. Joe **knocks her out** with a punch to the face.

PETER

Joe, you can move your arms again!

JOE

Must've been that oat straw bramble tea.

PETER

Well, I'm sorry we were such bad cops,  
but more importantly, I'm sorry we  
were bad friends.

JOE

That's okay, Peter. You guys redeemed  
yourselves by coming after me. Don't  
get me wrong, I don't ever wanna see  
you in those uniforms again, but...  
I'm proud to call you my pals.

Martha **stirs** and **mumbles something**.

CLEVELAND

What'd she say?

QUAGMIRE

I think she said she wants us to pants  
her!

The guys all **laugh** as they walk over to Martha's unconscious  
body.

**EXT. MARTHA STEWART'S HOUSE - CONTINUOUS**

PETER/JOE/CLEVELAND/QUAGMIRE (O.S.)

(LAUGHING) Oh, my god!/ Awesome!/ We  
are too much!/ Uhp, she's got a unit!

**CUT TO BLACK.**

**END OF SHOW**